

Remote Hi-Hats

Drum Workshop Remote Hi-Hat



Drum Workshop makes two remote hi-hat stands: the 5502 and the 5502LB. The 5502 has a double-braced tripod base with rotating legs for closer positioning to the rest of your setup. It has a hinged-heel footboard, mounted on a support plate that has ribbed rubber on its bottom. The frame base has adjustable/convertible spurs, which slide down the length of the base and lock with thumb screws.

The stand uses cable linkage to the footboard, as well as for driving the remote section. A rubberized, flexible cable comes out of the stand tubing to connect with the remote portion of the 5502. It is secured in yet another pull assembly by four allen

screws. This assembly drives the pull rod on the cymbal holder for opening and closing the hi-hats. A knurled wheel in the assembly allows for tensioning. The remote section is telescopic for height and has a memory clamp. There is a bottom cymbal tilter screw as usual and a locking top-cymbal clutch.

Two large four-way *Mega-Clamps* with spring hinges are included with the 5502, as well as a single 12" capped mount tube, which has memory locks at both ends. One of the clamps fits onto your separate cymbal or tom stand post tube, and connects to the mount extension. The other one clamps the remote hi-hat assembly to the opposite end of the extension tube. The *Mega-Clamps* allow for full angle adjustment and hold everything tight.

Available cable lengths range from 2' to 8', so you can position the hi-hat practically anywhere on your drumkit. The 5502 will also serve as a tilting hi-hat on its own base by use of a special base extension tube and a 2' cable.

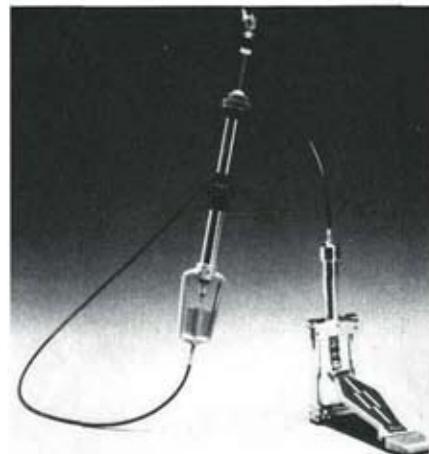
The 5502LB is identical to the 5502, except that it has no legs and the bottom of the support plate is Velcroed. The 5502LB (LowBoy) is ideally used for close multiple-pedal setups. The pedal section comes with a small extension bar to clamp onto the base of the regular DW hi-hat stand for anchoring.

The DW 5502 and 5502LB retail at \$289 each. Both have a good feel, no delay in response, and are very quiet. I have no complaints with either of these!—Bob Saydowski, Jr.



Left to right: Drum Workshop, Pearl, Tama.

Pearl Remote Hats



The Pearl RH-800 unit works on exactly the same principle as the DW; the top portion of a hi-hat is attached to the pedal with a cable, enabling the player to position the hi-hat cymbals almost anywhere but still have the pedal in the usual position. These units are generally being promoted as auxiliary hi-hats, but there's no reason why a remote unit couldn't serve as someone's one and only hi-hat. Double-bass players in particular will appreciate the free-standing pedals, which can be positioned almost anywhere, as there are no legs to get in the way of other pedals or stands.

As for this particular unit, starting at the bottom, the pedal has a hinged-heel footboard mounted on a support plate. The plate has rubber on the bottom and two sprung spurs that are set at an angle. I had no trouble at all with the pedal sliding. Of the three available remote hi-hats, the Pearl unit has the smallest pedal, measuring 10" from the toe stop to the end of the heel. The pedal's compact size did not cause any problem for me when playing, however.

The pedal is connected to the cable with a chain linkage. If I used a rocking-foot technique, with my toe coming completely off the pedal, the front of the pedal would make a noticeable noise against the chain. I had a similar problem with the DW remote unit, except that the noise was at the other end, underneath the bottom cymbal, which caused a ringing sound in the cymbal. Tama's chain made a little bit of noise but was the quietest of the three when using the rocking-foot technique. I spoke to someone at Pearl about this, and he informed me that their engineers are looking into the problem. In the meantime, I

found that wrapping a couple of layers of duct tape around the chain reduced the noise significantly.

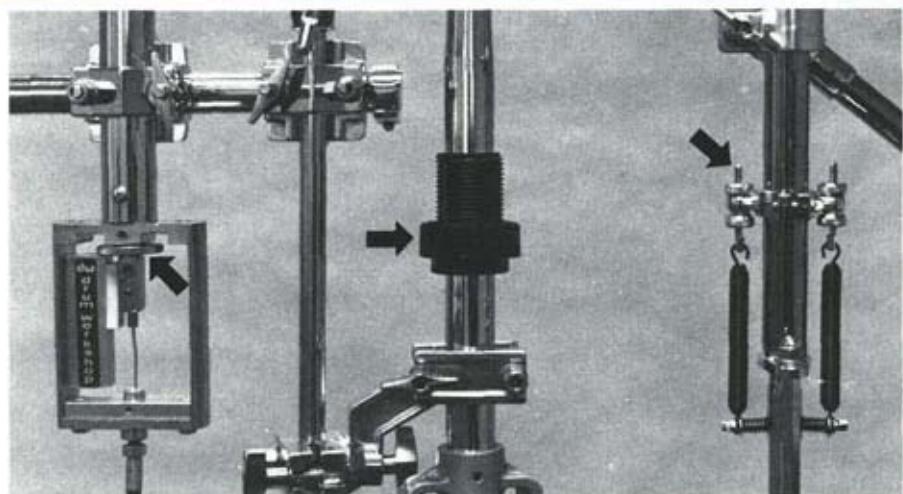
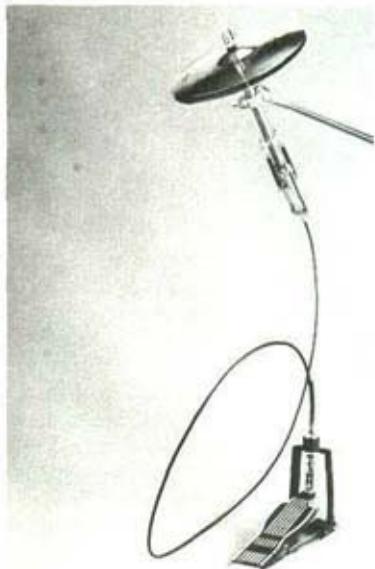
Moving up to the cable, the Pearl unit has a 6' rubber-coated cable that is permanently attached to both the pedal and the top section. The only problem here is that, when it's time to pack up, not being able to detach the top section from the cable makes the unit harder to fit into a compact space. On the other hand, the cable itself is very flexible. That not only helped in packing it, but also in positioning it around the drumset in such a way that it didn't get in the way of anything else.

The top section of the unit is, again, the most compact compared to the DW and Tama units. The spring is internally mounted and is adjustable by means of a large, plastic collar that is conveniently positioned. Not only was it easy to adjust the spring, but there was a fairly wide range between the loosest and tightest settings.

Another nice feature of this unit is that, like the DW, the bottom cymbal is held in place with a flat nut rather than a wing nut. With most hi-hat cymbals, a wing nut isn't a problem, but if you happen to be using a bottom hi-hat cymbal that doesn't have a bell (such as Zildjian *Quick Beats* or Sabian *Flat Hats*), you'll appreciate that flat nut. (If you are using the hi-hats in an upright position, you won't need to bolt down the bottom cymbal. But if you tilt the unit at all, bolting it down is a necessity.) The unit also contains the traditional tilter for the bottom cymbal.

Overall, I found the Pearl *Remote Hats* to function very well. The action is very smooth, and the construction is solid. The list price is \$290, which does not include a mounting clamp. Pearl recommends its A X 25 ratchet-clamp for use with the *Remote-Hats*. —Rick Mattingly

Tama Cable-Hat



Left to right: Drum Workshop, Pearl, Tama. Arrows indicate spring-tension adjustment.

The Tama 8895 *Cable-Hat* functions exactly the same as the other two units, in that the cymbals are connected to the pedal by means of a cable. These remote hi-hats are definitely the answer for players who prefer to play hi-hat with the right hand and snare drum with the left, but who do not like having to cross their hands to do so.

Tama's pedal is the largest of the three, measuring 12 1/2" from the toe stop to the end. Like the others, it has a hinged footboard mounted on a metal plate. Unlike the others, there is neither Velcro nor rubber on the bottom, so the only protection against slippage comes from a pair of sprung spurs, which are set vertically. I had to extend the spurs most of the way out to keep the pedal where I wanted it, but once I did that, it stayed put. The pedal is connected to the cable with a chain linkage.

The unit that I tested had an 8' cable; Tama informs us that a 4' version is on the way (and will probably be available by the time you read this). From working with different units and different cable lengths, I would advise that it's better to have too much cable than too little. In order for these units to function smoothly, the cables cannot be bent at too sharp an angle. The longer the cable, the more options you have for winding it around your setup in such a way that sharp angles are avoided.

Getting back to the Tama unit, its cable was more flexible than DW's, but a little stiffer than Pearl's. The Tama cable also had a 5" spring wrapped around it at the point where the cable is joined to the pedal. I presume that this spring is there to help prevent the cable from being bent too sharply. One feature that I liked was that the cable can be removed from the top unit with a drumkey (DW requires an allen wrench; Pearl's cannot be removed). That has nothing to do with the playability, but it can be helpful when you're trying to fit

the thing into your trap case.

The top section of the Tama unit features two springs that are externally mounted. Each spring can be adjusted individually, or both springs can be adjusted together with a drumkey by moving the metal collar that they are attached to. Compared to the ease of adjustment on the DW and Pearl units, Tama's adjustment is awkward.

I have mixed emotions about the bottom cymbal rest/sleeve on the Tama unit. It is made of some sort of nylon, which is good as it prevents metal-to-metal contact between the cymbal and the sleeve. On the other hand, I found myself taking extra time to thread the wing nut onto the sleeve, as the nylon threads seem as though they could easily strip. Perhaps Tama could come up with a nut made of the same material. Other than that, the normal tilter and clutch were present.

One of the best features of the Tama unit is the extension arm that is mounted to the top section on a ratchet. When used with any good clamp, that arm gave me more flexibility for positioning than I had with either the Pearl or DW units. Another positive feature of the Tama *Cable-Hat* is that it was the only one that came with instructions, which were helpful when it came to attaching the cable to the top unit.

I felt that the Tama unit was somewhat sluggish compared to the DW and Pearl units. But a friend of mine tried all three pedals and felt that he had more control with Tama's, due to that slight resistance. The moral here is that everyone's technique is different, so it would be a good idea to try out all three pedals and choose the one that feels best to you. But be sure to try them with hi-hat cymbals; that has a big effect on the action. The retail price of the Tama unit is \$299, which does not include a clamp. Tama suggests either its Model 66 *All Purpose Clamp* or Model 6 *Multi-Clamp*. —Rick Mattingly